

DIME NOVEL ROUND-UP

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old-time dime and nickel novels, libraries and popular story papers

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Whole No. 551

Boxes L-179 and L-180

A Descriptive Guide to Some of the Publishing Records of Street & Smith

By J. Randolph Cox



DIME NOVEL SKETCHES NO. 223
SPORT STORIES

Publisher: Street & Smith, 79 Seventh Ave., New York, N. Y. Issues: 14.
Dates: May 1923 to November 1923. Schedule: Bi-weekly. Size: 7x4 $\frac{3}{4}$ ".
Pages: 300. Price: 15c. Illustrations: Colored pictorial cover. Contents:
Reprint of the Jack Lightfoot stories from all Sports Library. The Lightfoot
stories were first reprinted in the New Medal Library and were reprinted again
in the Round the World Library later in the 1920's after their appearance in
Sport Stories.

Boxes L-179 and L-180

A Descriptive Guide to Some of the Publishing Records of Street & Smith

By J. Randolph Cox

In August 1977, John T. Dizer, Jr. published an article in the *Dime Novel Roundup*, "Street & Smith Box M58," in which he described some of the publishing records of that firm and their implications for the knowledge we have of the writings of Edward Stratemeyer. The box he described was among materials in the Street & Smith Collection, George Arents Research Library, Syracuse University. At the end of his article, Dr. Dizer said:

"These are some of the gleanings from the Street and Smith lists. They are certainly a new and helpful research tool. The most intriguing question, of course, is what will be found in Box M59!"

Unfortunately, that was as far as the material could be taken, for there was no "Box M59." However, during the Summer of 1977 (as has been described in the Introduction to the Bibliographical Listing on the *Nick Carter Stories and Other Series*—Part 2, 1980) I discovered two cartons in the Street and Smith Collection, labelled L-179 and L-180, which yielded much important information about the Street and Smith publications. This article, describing more fully the contents of those cartons, should be considered a sequel or companion piece to Dr. Dizer's article. In a sense, these cartons are the "Box M59" for which he looked forward.

There are 13 Account Books in Boxes L-179 and L-180 which contain publishing and statistical information on Street and Smith publications issued between 1889 and 1923. From internal evidence they appear to have been begun in 1893 and recorded data on only those series which Street and Smith was currently publishing. This may serve to explain why some important series, such as the *Nugget Library*, do not appear in the records although stories reprinted from that series are noted where they next appear.

For convenience I have identified each Book by some physical information (a serial number or date) which appears on the cover or the first page of that Book. Pagination (where given) varies and some of the lists of stories appear out of sequence. Many pages are blank, the person keeping the records apparently allowing more space for additional entries than was necessary. The books containing information on the nickel weeklies were obviously prepared by the Street and Smith printing plant for the specific needs of the publisher. Letterpress running heads indicate the title of a given series (*Log Cabin Library*) with column headings for issue number, date of publication, name of author, space for "Nom de Plume," title of individual story, and subtitle. The Account Books for the papercovered books (the so-called "thick books") have been converted from Insurance Company Ledgers and the col-

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Published six times per year at 821 Vermont Street, Lawrence, Kansas 66044. Edward T. LeBlanc, editor, 87 School Street, Fall River, Mass. 02720. Second class postage paid at Lawrence, Kansas. 66044. Assistant Editor, Ralph F. Cummings, 161 Pleasant St., South Grafton, Mass. 01560. Subscription: \$10 per year. Ad rates—15c per word, \$3.00 per column inch; \$6.00 per quarter page; \$8.00 per half page and \$15.00 per full page.

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umn headings altered by hand to fit. Entries were made in pen and ink as well as pencil and several handwritings are apparent. Legibility varies, some of the penciled entries are almost impossible to read after all these years.

The series are arranged in numerical, published sequence and many are continued in one or more subsequent Account Books. There are some instances of over-lapping and duplication of information from one Account Book to the next. Occasional references to another file for further information on some titles (especially the paper-covered books) mean a file of 3x5 cards kept during part of the time the Account Books were being kept. This file appears to have been maintained until the firm ceased publishing fiction in the middle of the 20th century. What remains of this file is still in the offices of the Conde Nast Publications, New York.

The Account Books may be divided into three categories: three which cover the nickel weeklies, eight which cover the papercovered books, and two with statistical information on print runs as well as on some miscellaneous information which appears to have been included because there was no other place to put it. This last includes some attempts to indicate the reprinting patterns between the Nick Carter Library, Nick Carter Weekly, and the Magnet Library, as well as the use of Norman Munro publications and the Union Jack in the Street and Smith line.

I: The Nickel Weeklies

Three Books, identified as "No. 11457, July 6th, 1893"; "No. 24249"; and "No. 31308." CONTENTS: lists of nickel weeklies giving number of issue, date of publication, name of author (with Nom de Plume), title and sub-title. Where a story has been reprinted from another source (either a Street and Smith source which may, or may not, appear elsewhere in the Books, or a story from another publisher, such as Beadle and Adams) the source is given in place of the name of the author.

Series Included:

Adventure Weekly, nos. 1-19
All Sports Library, nos. 1-45
Brave and Bold, nos. 1-429
Buffalo Bill Stories, nos. 1-591
Comrades, nos. 1-72
Diamond Dick, Jr., nos. 1-762
Do and Dare, nos. 1-65
Jesse James Stories, nos. 1-121
Klondike Kit, nos. 1-19
Log Cabin Library (weekly format only), nos. 1-456
My Queen, nos. 1-37
New Buffalo Bill Weekly, nos. 1-299
New Tip Top Weekly, nos. 1-136
New York 5c Library (including Diamond Dick Library) nos. 1-206
Nick Carter Library, nos. 1-282
Nick Carter Stories nos. 1-160 (includes projected 161-165)
Nick Carter Weekly, nos. 1-819
Old Broadbrim, nos. 1-51 (cont. by Young Broadbrim)
Red Raven Library, nos. 1-38
Red. White & Blue Library, nos. 1-59
Shield Weekly, nos. 1-22
The Starry Flag Weekly, nos. 1-20
Tip Top Library (later Weekly), nos. 1-850
True Blue, nos. 1-50 (#51 listed, but not published)

Young Broadbrim (cont. from Old Broadbrim), nos. 52-81

Young Rough Rider Weekly, nos. 1-84

Young Rover Library, nos. 1-50

II: Street & Smith's Paper Covered Novels

Eight Books, identified as "Eagle Library 1"; Stock Book 2"; "3"; "W. F. Murray: Stationer" (3-A); "4"; "5"; "6"; "7." CONTENTS: lists of paper covered books in series giving number in series, printed date, title (but not subtitle), number of pages, author (as it appears on the title page), "should be issued" (this is often left blank), "plates where from," copyright (firm and date), "stock used," "goes to press," "former uses in our line," "was issued," "former title if changed." This information appears on one page only in many instances, or across two pages, in many others. The form used at the head of the columns varies, and some of the information is apparently for the use of the printer or the distributor. As with the listing for the nickel weeklies, there are references to series in which a title appeared first, for which there is no further information, i.e., no separate numerical listing for that earlier series. Information is varied in its significance in these books. For some series there is only the verification of a title or a publication date possible; others appear to be lists of convenience (the Nick Carter titles in the Magnet Library or the Merriwell titles in the Medal Library).

Series Included:

Alford Series, nos. 1-50

Alger Series, nos. 1-123

Alliance, nos. 1-20

The Arrow Library, nos. 1-342

Atlantic Series, nos. 1-22

Bertha M. Clay Library, nos. 1-512

Bound to Win, nos. 1-192

Boys of Liberty, nos. 1-32

Buffalo Bill Border Stories, nos. 1-121

Cobb Library, nos. 1-23

Columbia Library, nos. 1-44

Daisy Library, nos. 1-35

Detective Library, nos. 1-51

Der Deutsch-Americanische Bibliothek, nos. 1-5

Diamond Handbooks, nos. 1-15

Dr. Jack Series, nos. 1-26

Eagle Library (also called Series), nos. 1-1096

Eagle Library (Mrs. Georgie Sheldon titles)

Eagle Library (Charles Garvice titles)

Eden Series, nos. 1-173

Far West, nos. 1-211 (omits #45-47)

Gold Series, nos. 1-26

Harkaway Library, nos. 1-34

Harkaway Series, nos. 1-26

Historical Series, nos. 1-17

Humor Library, nos. 1-6

Laura Series, nos. 1-23

Magnet Library, nos. 1-1069

Magnet Nick Carter titles between #1- and #482

Medal Library, nos. 1-858

Medal Library (Merriwell titles) between #150 and #377

The Merriwell Baseball Stories, nos. 1-8

The Merriwell Football Stories, nos. 1-6**Monogram Series, nos. 1-5****Miscellaneous (9 entries: authors "George Niblo" to "James J. Corbett")****New Bertha Clay, nos. 1-171****New (Hand Book?), nos. 1-4****New Romance, nos. 1-71****New Secret Service Series, nos. 1-78****New Sheldon, nos. 1-40****New Southworth, nos. 1-91****New Surprise, nos. 1-49****New York Weekly Complete Novels, nos. 25-43****New York Weekly Supplements, nos. 1-24****Optic (Lake Shore, Starry Flag, Cheerful Hour, Happy Thought, Welcome Friend Series—6 titles each)****Perfection, nos. 1-12****Picture Play, nos. 13-3****Popular Fiction Library, nos. 1-41****Princess Series, nos. 1-25****Republished Books 10c (March 8, 1912-Jan. 18, 1916)****Rockspur (3 titles)****Romance Series, nos. 1-18****Rose Series, nos. 1-16****Select Library, nos. 1-245****Southworth, nos. 49-85****Special (3 titles)****Star Library Monthly, nos. 1-27****20th Century Hand Book, nos. 1-8****Undine, nos. 1-9****Welcome Series, nos. 1-10****Woodville Stories (6 titles)**

III: Printing Information

The last two Account Books (the larger one dated 'May 3, 1908,' the smaller with no identifying mark) contain statistics on the number of copies ordered to be printed for specific numbers of some of the later paperback novel series (**Magnet Library**, **Far West**, **Medal**, etc.) and some of the last nickel weeklies. The number of copies of text, the number of copies of covers (some of which might, one presumes, be used as display or advertising—this figure always appears as a larger one than the first), and in some instances the number of copies ordered by the News Co. It is interesting that this serves as proof that certain authors (Nick Carter, Burt L. Standish, Horatio Alger) outsold others who wrote similar stories and were thus ordered printed in greater numbers. It is also interesting that there was a time when enough people were reading **Diamond Dick** for 16,000 copies to be printed. Today, most publishers couldn't survive with sales figures that low.

There are lists here which indicate which numbers (all titles are omitted) of particular nickel weeklies were used in other lines and which material from Norman L. Munro and the **Union Jack** were bought for use in a **Street and Smith** series and where they were used.

In another handwriting and added at a later date are notes on the renewal of copyright. Sporadically there is a reference to the authorship of the stories.

This is perhaps the most difficult section to use for research as it requires a knowledge of the bibliography of each series for the figures to be interpreted correctly. For this reason, I will not list any of the series which are included.

It will be noticed that there are several series which are not included on this list. To date, no record of the *New York Weekly* has been located. That such a record once existed is fairly certain. During my early researches into the Nick Carter stories, I asked Miss Esther Ford, Archivist of Street and Smith, about the pen name under which *The American Marquis* had appeared in the *Weekly*. I was sent photocopies of several pages (sections of larger ones) on which the publishing data and the pseudonym, "Milton Quarterly" were written. The additional pages were for some of the other Coryell serials which were connected with the Nick Carter series. They were in the same handwriting as the early account books for the nickel weeklies. Only the title and publishing data and name under which the story appeared were given, no real names were given behind the now de plumes, or noms de plume, rather). Whatever the source of those pages, there is no trace of an Account Book for the *New York Weekly*. It appears to have been mislaid sometime during the past 15 years.

During my recent visit to the Conde Nast Publications offices I was allowed to photocopy the contents of about four drawers of 3x5 cards covering the dime novel era in the Paper Covered Novels. When I have cut these apart and re-arranged them to fit the lists of series in the second group of Account Books, I will be able to report further on the publishing records. I should be able to tell just which series are represented and how complete a set of records we then have. The card file duplicates to some extent the information given in the Account Books, but there may be some information which is new (the fact that Frederick Davis lengthened a *New York Weekly* serial for the *New Magnet Library*, for example). There will also be an opportunity to verify some of the information which may be illegible in the Account Books.

When I am able to complete this examination I will report my findings in the Dime Novel Roundup so that future researchers can have a guide to the Street and Smith records, however fragmentary they may appear. These may be the last of the records that we may ever see. Fragments of correspondence which do survive indicate that there once existed a set of Letter Books in the office of Ormond G. Smith. If any of these still exist, they are not in the offices of Conde Nast nor in the Street and Smith Archives at Syracuse University. Whether any of the heirs of the founding family are alive or in possession of these we may never know.

Sometimes one finds an end to every trail, with no unopened Box M . . . to serve as a further guide. This may be such a case.

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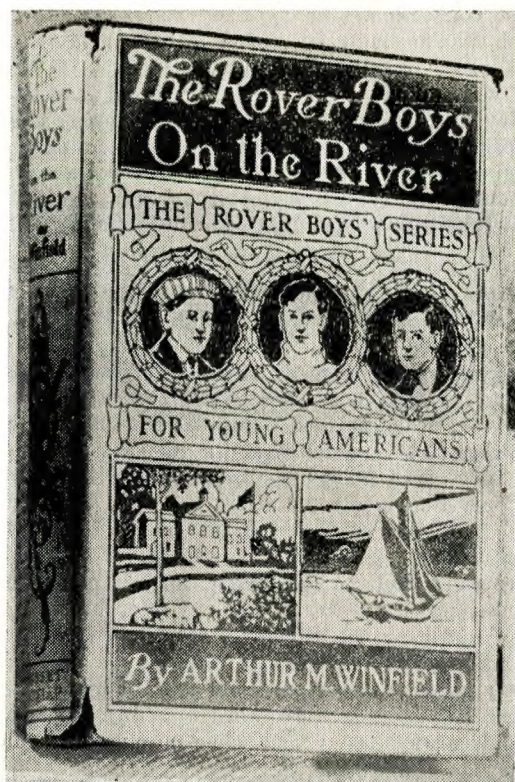
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RIBBING THE ROVERS

By Gil O'Gara

Photo by Bob Campagna



A parody, according to Webster's dictionary, is "a literary work in which the style of an author or work is closely imitated for comic effect or in ridicule." Parodies, at their best, highlight features of an author's style which are generally accepted without criticism by those who enjoy the writer's work. A parody, when well-constructed, can indeed be very funny, but only if the reader is familiar with the work being ridiculed.

Popular literature, because it receives so much attention, seldom escapes the barbs of the humorist. So it is not surprising that after the Rover Boys Series began achieving its great success, it, too, became a subject of parody.

The ridiculing of Edward Stratemeyer's favorite series (he wrote each of the thirty volumes himself) took on a variety of forms. Sometimes, in fact, no parody is needed, and several people have pointed to the inherent humor of Stratemeyer's style as funny in its own right. Russel B. Nye, in chapter three of *The Unembarrassed Muse* (Dial Press, 1970), gave such an example of the laughs that might be produced by a critical examination of the author's unconscious use of exaggerated understatement.

Professional humorists seem to have relished the opportunity to throw bricks at Dick, Tom, and Sam. The jokes made at the expense of our three young heroes began almost as early as the series itself, and have continued over

the years. In 1942 animator Chuck Jones (creator of The Roadrunner and director of some of Warner Brothers' funniest Bugs Bunny adventures) made a motion picture cartoon parody called **THE DOVER BOYS**. It bore only superficial resemblance to the Stratemeyer trio, but fans of the series undoubtedly made the connection.

Elisabeth Cobb, in the biography of her father, Irvin (**My Wayward Parent**, Bobbs-Merrill, 1945), recalled the following:

Later on when he used to read to me, from books of my choosing, such as the Rover Boys, he developed a most annoying trick of interpolating, annoying to me, that is, for they do say he would send any more adult listeners into shrieks of mirth, but my shrieks were louder than anyone's . . . and they weren't of mirth either! Ah me! "Fun-loving Sam" did take an awful beating from I.S.C. (Irvin S. Cobb) . . . And I was SO in love with Sam! I still think it was a dirty trick . . .

Corey Ford wrote a series of short parodies in the 1920's for **Life**, at that time a humor magazine. Stratemeyer, according to a later story, was extremely upset with the sketches. When, in 1925, Doubleday, Doran collected them together and prepared to issue them under the title, **Three Rousing Cheers for the Rover Boys**, Stratemeyer threatened to sue the company for \$200,000 unless the word "Rover" was replaced. Edward Stratemeyer supposedly misunderstood Ford's intentions and felt that the humorist had stolen his characters for his own tales. The publishers backed down and "Rollo" became the family name of Corey Ford's intrepid trio.

Actually, an equal amount—if not more—of the laughs in the six Ford sketches were aimed at subjects other than the Rover Boys. Several tongue-in-cheek references were made to fun-loving Tom, of course. (There was no Sam in these stories, but there was a Harry.) For instance, once when the boys are branding cattle at the Spynnynghe Wheele Ranche, Tom makes a crack that the other boys find extremely hilarious

. . . and as his brothers rolled over and over in hysterics, the fun loving Rollo slyly ran the branding irons down their necks to make it even funnier. Tom could always see a joke, when no one else could.

Another time, novelist Joseph C. Lincoln rushes in with news for the Rollo Boys:

"Set daown, Skipper Lincoln, set daown," offered Cap'n Tom, as the excited author entered and flung himself down in the proffered armchair, just as Tom pulled it out from under him. As the visitor landed on the floor with a crash, fun loving Tom laughed merrily. Tom had sparkling brown hair and curly eyes, and an ugly scar on his forehead where he had tried the same trick once on a policeman.

Ford summarized the comical Rover thus:

Tom liked to pull the wings off horseflies, particularly eagles; and as a result of his reputation for pranks people were always seeking him out, sometimes with bloodhounds.

The first adventure was titled "The Rollo Boys Lost in the Curwood; or, Tracking Through God's Country for the Woman." In this sketch, which made fun of the writings of James Oliver Curwood, the Rollo Boys help Curwood find his lost heroine, Marette. This is accomplished by tracking her backwards through the book, beginning with the last chapter and working their way to the first.

After all ends well, the "author" wraps up the adventure with a tagged on paragraph that is used as well for the next four sketches.

"Three rousing cheers for the Rollo Boys!" sighed the relieved Royal Northwest Mounted Policemen.

The cheers were given with a will; but the contents of that will and how it affected the fortunes not only of our young heroes but also of the author and his publishers, will all be related in the next volume of this series, to be entitled: "The Rollo Boys Among the Privateers; or, How Sabatini Came to Cape Cod."

And here let us say Good-by.

Good-by.

"The Rollo Boys Among the Privateers" pokes gentle fun at the plots, characters and writing styles of Joseph C. Lincoln and Rafael Sabatini. With the aid of the Rollo Boys, Skipper Lincoln drives off an invasion of Sabatini novels. Sabatini, defeated, escapes to Hollywood, vowing to triumph over the New Englander in the movies.

"When a Rollo Boy's a Rollo Boy; or, Virtue Triumphant in Three Weeks" parodied the throbbing, passion-fille dnovels of that "scandalous" writer Elinor Glyn. Obviously, the title was funnier before our heroes' last names were changed.

The next sketch, called "The Rollo Boys Among the Cray Fools; or, A Parody Outline of Humor" was exactly that. Benchley, Cobb, Will Rogers, Dorothy Parker and other humorists of the day take their share of jabs from Ford. The Rollo Boys are asked by these writers to help them escape from the asylum where they have been placed by their public. This public insists on funny stories and won't allow the humorists to turn out any other type of literature. The boys aid in their eventual escape by filling the asylum with "The Rollo Boys Series for Young Americans," which the public rushes in to read. After that, the humorists can sneak out while their fans are otherwise occupied.

"The Rollo Boys with Sherlock in Mayfair; or, Keep It Under Your Green Hat" ridiculed certain literary murderers of the English language and writers who deliberately excelled in the use of bad grammar.

The final sketch was titled "And Here Let Us Say Good-By; or, Beer and Light Winesburg." This piece parodied Sherwood Anderson and the entire school of "stark realism" in writing, typified in Anderson's 1919 book, **Winesburg, Ohio**. This sketch also provided some insight into the personalities of the Rollos, during which Dick complained about his life:

"You see, now, we are still young, red blooded, 100 per cent, American, eh? We are supposed to represent healthy young America, eh? For years and years it has been so; 598 volumes . . . I am a man, and I want to grow up . . . But they will not let me grow up—all my Young Readers. We must be Rollo Boys, they say; we must play football . . . we must rescue the heroine and reform the bully; it is always so; and always I want to go off somewhere on a drunk."

Even the perpetually villainous Dan Baxter (whom Ford re-named Ben Barsted) is not exactly all he appears to be.

"My existence has been a crimson cold sore on the lips of Truth. I love the Rollo Boys. I love everyone. I want to do Good in the world, and Help people. But always," he sobbed, "I must be a cad and a bully; always I must bet my money on the opposing team; always I must turn over a new leaf in the end. They never know, all the Young Readers," he laughed bitterly, "they never know!"

Despite Anderson's bleak portrayal of American life, the Rollos defeat

the Winesburg School of Realism (which, sadly enough, had been mopping the field with them) and this ringing speech is made:

"We have no use for the introspective school of thought, the morbid policy of Dismalism, the study of suppressed desires that is called Art," Dick cried out. "Nay, the citizens of this country want healthy, vigorous, two fisted CLEAN stories, strong in those patriotic principles of chivalry, courage and honor that have placed our country where it is today!"

In a somewhat apocryphal tale told later, Corey Ford, a genuine admirer of Stratemeyer despite his series of parodies, desired to meet the famous juvenile writer. But he heard that Stratemeyer had threatened to "throw him out the window" if the humorist ever appeared in his office. Ford decided he was not really very eager to meet the man after all, especially since Stratemeyer's office was said to be on the eighteenth floor of a skyscraper in downtown New York City!

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Also some Science Fiction and general fiction.

DIME NOVELS, OLD BOOKLETS, OLD PAPERBACKS: Nick Carter and others.

MAGAZINES (1940's to 1970's): Saturday Review, Time, Life, Look, special issues and important newspaper supplements. (Lists available).

Total of about 27 lists. PLEASE SPECIFY YOUR INTERESTS.

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THE COBWEBBED BOOKSHELF

By Michael L. Cook

During the past years of the *Dime Novel Roundup* attention has been called to many fine books of interest to collectors in early popular literature. It is surprising to find that many of these books are still available today. With rapidly changing situations as to taxes and the present economy, however, it would be wise to purchase any of these books desired now.

HOUSE OF BEADLE AND ADAMS AND ITS DIME AND NICKEL NOVELS, Albert Johannsen, Vol. III only (supplemental volume), \$14.95 hardbound, University of Oklahoma Press, 1005 Asp Avenue, Norman, Oklahoma 73019.

MAX BRAND, THE "BIG WESTERNER" by Robert O. Easton, 1970, \$9.95 softbound, \$17.50 hardbound, University of Oklahoma Press.

PURPLE PASSAGE: THE LIFE OF MRS. FRANK LESLIE, by Madeleine B. Stern, 1953, \$6.95 softbound, \$12.95 hardbound, University of Oklahoma Press.

BOYS WILL BE BOYS (comprehensive study of English story papers), by Ernest S. Turner, 1948, reprinted by Gale Research Company, Book Tower, Detroit, Michigan 48226. \$14.00.

PULPWOOD EDITOR (Clayton and Hersey pulp magazines), by Harold Hersey, 1938, reprinted 1974, \$17.00, Greenwood Press, 88 Post Road West, Westport, Connecticut 06881.

A HANDFUL OF SPICE, (essays on Maine literature including boys' books), Richard S. Sprague, \$3.50 softbound. University of Maine Press, Raymond H. Fogler Library, Orono, Maine 04473.

THE STAR OF THE YOUTH'S COMPANION (\$4.25), **A CHUCKLE AND A LAUGH** (\$4.25), **NONE BUT THE BEST** (\$4.95), **OUR GREAT AMERICAN STORY-TELLER** (\$10.00), **A COMPREHENSIVE BIBLIOGRAPHY OF C. A. STEPHENS** (\$3.00), all being about "The Youth's Companion" story-paper and C. A. Stephens, author and editor; by Louis Harris. C. A. Stephens Collection, Box 1826, Brown University, Providence, R. I. 02912.

THE MEN BEHIND BOYS FICTION, W. O. G. Lofts, and **OLD BOYS BOOK CATALOGUE**, W. O. G. Lofts and Derek Adley, \$16.00 and \$9.00 respectively, plus postage (\$2.00 bank charge if U. S. check is sent), Norman Shaw, 84 Belvedere Road, London SE19 2HZ, England.

PUBLISHERS FOR MASS ENTERTAINMENT IN NINETEENTH CENTURY AMERICA, Madeleine B. Stern, \$25.00, G. K. Hall & Company, 70 Lincoln Street, Boston, Mass. 02111.

And two books not previously reviewed are of interest, particularly to Western pulp fans and collectors:

EGGENHOFFER: THE PULP YEARS, (Nick Eggenhoffer, pulp illustrator), by John M. Carroll, \$15.00, The Old Army Press, 1513 Welch, Fort Collins, Colo. 80521).

WALT COBURN, WESTERN WORD WRANGLER (autobiography of the "king of the western pulps"), Walt Coburn, \$8.50, Northland Press, P. O. Box N, Flagstaff, Arizona.

And, last:

FRANK MERRIWELL'S "FATHER," AN AUTOBIOGRAPHY, by Gilbert L. Patton (Burt L. Standish), 1964, \$16.95, University of Oklahoma Press, 1005 Asp Avenue, Norman, Oklahoma 73019.

LETTERS

Dear Eddie:

I found Deidre Johnson's article on "The Winnetka Graded Book List" especially interesting, although I cannot help concluding that its value as a yardstick for juvenile literary taste must have been negligible. The real test of popularity is not the rating of librarians, but what children themselves read and enjoy. Of course that is not a true guide to what children like to read, because the books available for children to read are restricted by three interlocking adult constructions, namely what the publishers are prepared in their commercial judgment to publish, what the parents and relatives consider suitable reading matter and so will buy for their children as presents or allow in the house, and what librarians deem suitable and so are willing to place in the children's section of their lending libraries.

Very sincerely, Denis R. Rogers

Dear Eddie:

At the end of *Motor Boys on a Ranch* it states that the next volume is titled "Motor Boys at College." This title never appeared, as the new title was *Motor Boys in the Army*. Actually it was supposed to have been "Ned, Bob and Jerry at College," as it was in the Second *Motor Boys Series*, later changed back to *The Motor Boys*, so in the later printings it was *M.Bs in the Army*. Harry Hudson evidently had overlooked this.

Really enjoyed the Stratemeyer article. What a lot of research went into that one, also!

Regards, Paul Latimer

RECENTLY PUBLISHED ARTICLES—DIME NOVELS, BOYS BOOKS

THE LITERARY LANDSCAPE, BY CURTIS CASWITT—HOW THE WEST WAS WON—WITH WORDS, An Excerpt from *The Literary Guide to the United States*. Article in "Flighttime, An organ of Ozark Air Lines," July 1981 issue. A review of western literature from Ned Buntline to Zane Grey. (Sent in by Willis Potthoff)

PERSONAL GLIMPSES, *Readers Digest*, Septembr 1981. Mentions the fact that President Ronald Reagan read Frank Merriwell and Alger stories as a youngster. (Sent in by Rob McDowell)

NEWS NOTES

The Publishers' Weekly for June 2, 1906 published an article "Prussia Bars Dime Novels." Nick Carter and Jack Harkaway stories are held "responsible for a deplorable outbreak of juvenile crime."

James D. Thueson, Publisher, announces the publication of Arthur M. Daniels' journal of the Sibley Indian Expedition during the summer of 1863 in Minnesota. The journal originally appeared in paper covers and sold for 25c. Only 4 copies are known to exist today. The reprinting is limited to 200 copies and sells for \$30. The Sibley expedition and the Sioux War in Minnesota was the subject of many a dime novel.

YELLOWBACK LIBRARY No. 5 has just been received. Articles include "Every Bad Boy's Bad Boy," by Gil O'Gara. "Tom Slade—and Friends Part II" by Bob Chenu and "Cameo Edition Nancy Drews," by Dave Farah.

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